LENOX CHINA
the STORY *of*
WALTER SCOTT LENOX

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TRENTON, N. J.

LENOX, INCORPORATED

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CIVILIZATION owes everything to the idealist. It is he who has pioneered in all phases of human development. Perhaps he is endowed with a "single track" mind, as is frequently charged, but singleness of purpose seldom fails to beget results—and it is by results that we are judged. What a pity it is that all too often posterity alone is fitted to render a verdict! For the contemporary world is prone to call that man a dreamer whom history pronounces a genius.

The most barren life is that which lacks ideals. Power, position, pelf—none of these can supply their want. Ideals feed the spirit, the inner man. He who is true to his ideals, even though he fail to attain them, has lived richly, for he has kept faith with himself and his fellows and has made the world better.

None but the idealist can withstand the bludgeonings of fate and lift his head undaunted

and uncowed and try again. None but the idealist possesses the infinite patience which builds the perfection of tomorrow out of the mistakes and errors of countless yesterdays and todays. None but the idealist can wring from a broken body the tribute of success exacted by an unbroken will. None but an idealist can fire in others the white-hot flame of devotion, enthusiasm, and self-sacrifice with which he himself is consumed.

Ideals—what would the world be without them? A morass of materialism, without hope, without aspiration, without progress. It is only by ideals that we lift ourselves from one plane to another in the slow and painful process of self-development and self-fulfillment. They are the only worth-while things in life, after all, for life without them becomes but animal existence, a mere succession of days on the treadmill of time.

The history of Lenox china is the history of Walter Scott Lenox—and the history of Walter Scott Lenox is a modern epic of idealism. It is a story that a few have always known, those who knew and loved him in life, but the time has come, we believe, when it should be told to the American people, that native pride may be stimulated by the example of one who conse-

crated his life to the sole ideal of elevating American ceramic art to a place of primary importance. For this ideal he lived and labored and died. To it he clung with a passionate loyalty; through it he became America's foremost potter, fitted by the standards of either trial or triumph, suffering or success, to rank with the Palissys and Wedgwoods and master potters of other times.

The seeds of genius do not long lie dormant, even though they flower late. Born in Trenton, New Jersey, in 1859, Walter Scott Lenox was but a schoolboy when the sight of the potter's wheel awoke in him those longings which later led him along the paths of greatness. He was fascinated by the evolution of dull clay into shapes and forms of beauty in a little pottery which he passed daily on his way to and from school and would spend hours watching the workers fashion the plastic earth into articles of usefulness and service. Thus environment helped to mold his destiny and the oldest of man's arts aroused instincts in the ordinary American school lad which were to confer lustre upon his name in after years. There was then born in him, not merely the ambition to become a potter but the desire to excel, a desire without which

Walter Scott Lenox would have remained only a potter instead of developing into a genius.

The urge to excel, to do things better than the other fellow, to establish higher standards—what an ideal to kindle the breast of a mere boy! To make pottery, yes, that was the craving of the youthful Lenox as he lingered at the potter's wheel on his way to his daily lessons; but that was not all, for he would make better pottery, or none at all.

And so this youth became a potter, learning the rudiments of a trade before essaying the possibilities of an art. He served an apprenticeship in the Ott and Brewer factory and the Willetts pottery of Trenton, mastering the practical details of the work while studying decoration in his leasure hours. With the development of his artistic talent the young potter became more and more interested in decorative and creative effort and eventually became art director of the Ott and Brewer factory.

There was little of the artistic in the American ceramic products of that period. Design was crude, expression exaggerated. Lenox, dreaming of better things, yearning for an opportunity to give vent to his own aspirations and individuality, perceived the fact that only by establishing his own factory could he attain his

own ideals of producing a grade of china equal to the finest created abroad. In 1889, therefore, he finally effected a partnership with the late Jonathan Coxon, Sr., in the Ceramic Art Company, which they operated together until 1894. Lenox then acquired the interest of his partner and from that time until 1906, he conducted the business alone, when he organized Lenox, Inc., under which form the pottery has since been operated.

Just what this daring dream has meant to ceramic art in America is now gratefully appreciated, but at the time the experiment was regarded doubtfully by others. The flame of a zealot glowed in the heart of Lenox. Not so in the hearts of some of his backers, who stipulated that the factory he erected at the corner of Mead and Prince streets in Trenton, should be so constructed as to be converted into a tenement building should the pottery fail. Fortunately, there existed neither doubt nor misgiving in the mind of the young potter, who began in this classic old structure his inspired mission of improving American pottery.

A china factory is a commercial proposition; it is an adventure in applied art. It must show a profit in order to succeed and endure. When we say, therefore, that the thought of financial

return was secondary to his artistic ideals, we do not mean to impugn the sound business judgment of Walter Scott Lenox. He had but one standard—quality, and he knew that in the end it would be successful and that the public would ultimately recognize it. But at what a cost!

There were years and years of struggle; of heavy expense and light income; of increased production and decreased sales; of straitened circumstances and hectic financing; of pessimistic outlook and discouraged backing. Friends urged him to give up the experiment. They pointed out to him that there was a sure profit in cheaper wares which the American market would quickly absorb, but Lenox was adamant in his determination to make no compromise with his conscience. Nothing could stir him from his resolution to make the best china of which he was capable, or none.

There is an inspiration in this tragic fight for artistic recognition and supremacy. It was a battle of peace no less arduous than a battle of war. It was a conflict between a man's honor and expedience; between his ideals and others' ideas. When Walter Scott Lenox, in 1889, began the manufacture of china which was designed to rank with the finest porcelain produced elsewhere, many American manufacturers were

in the habit of stamping their wares with English marks in order to sell their goods. No one dreamed that an American factory could turn out china of the first quality. The public of the United States believed that foreign ware alone was worth purchasing and domestic china was given scant consideration. Yet young Lenox, true to his principles and courageous to the end, never descended to the subterfuge of marking his products with a fraudulent foreign label, but was insistent that the world pass judgment upon his own handiwork at its intrinsic worth. He was at all times both artist and patriot.

It was entirely due to the unconquerable spirit of this master potter of America that Lenox ware little by little obtained the recognition to which it was entitled. That recognition did not come in a day or a year, but gradually the discriminating public of America became aware of the fact that Walter Scott Lenox was creating, in his factory at Trenton, New Jersey, a type of china fitted to grace the table of a connoisseur and compete on equal terms with the highest grade products of the famous factories of Europe.

That ware was termed "Belleek." It received its name from Belleek, Ireland, where it was then produced in limited quantity. Importing

two Belleek potters, Lenox strove for a long time unsuccessfully to produce the beautiful, creamy, ivory-tinted ware, marked by a rich, lustrous glaze, of which he dreamed. Finally failure gave way to perfection and the result was a china which charmed by the warmth and glow of its coloring and ranked in richness and quality with the masterpieces of other lands. Today, the first piece of Belleek turned out in America is a treasured exhibit in the display room of the Lenox pottery.

Feverishly toiling to create new standards of art for American potters, tremendously in debt, burning with an ambition as strong as that which urged Bernard Palissy to cast his household furniture into the oven of his kiln, Lenox, worn out by the fierce struggle to establish himself, was about to welcome unqualified success when he was stricken with a calamity which would have utterly crushed an ordinary mortal. In 1895, at the very moment when success was beginning to crown his efforts, he was overwhelmed with paralysis and blindness, losing his sight and the use of his legs. Doomed to perpetual darkness and deprived of even the power of locomotion, none would have condemned this brave and dauntless spirit if he had then surrendered. Friends urged him to give

up the fight. His physical infirmities were pointed out to him and the hopelessness of his cause painted in the blackest of hues. But the vision within him burned fiercely, a light that did not fail. With the God-given courage and fortitude of inherent heroism, he elected to go on and on and on, to a victory he could not rise to greet, to a triumph he could not see.

Wonderful indeed is the soul of man; stronger than the body, mightier than the flesh. Blindness and paralysis struck Walter Scott Lenox as he was about to reap the reward of artistic success, but at the nadir of financial resources. Obligations held him in a vise-like grip; debts hemmed him in on all sides. Should he give up now that his ware had been accepted, after the sacrifices of himself and his friends and the exhibition of confidence on the part of his backers?

Never! To pay back his debts, to free his factory of all financial obligations, to establish himself in independence, became an obsession equal in intensity to that which spurred him on to artistic endeavor. And then, as a result of the tragedy which overcame him physically, developed one of the most affecting relationships of which American industry has any record. Harry A. Brown, secretary of the company, now

president, became the very alter ego of Walter Scott Lenox.

"Dominie" was the name by which the blind potter called his assistant, and well did Dominie serve his superior. No more intimate or more faithful stewardship has ever been assumed than that borne by Harry A. Brown from the moment fate visited Walter Scott Lenox with the terrible affliction with which he suffered to the day of his death. The mind of the stricken potter remained as brilliant, as resourceful, as active as before, but he saw through the eyes of his loyal associate. Together they directed the destinies of the growing business and developed production until the financial breakers began to recede. Implicitly the blind genius trusted his lieutenant and completely and eagerly the young advisor justified that confidence. The task of management fell upon his shoulders and no task was ever handled with more honor or credit or under sadder circumstances.

To him fell the responsibility of piloting the concern through the financial billows. And to him fell the profound joy of acquainting his superior on one eventful day with the fact that the last note at the bank had been paid, the factory cleared of all encumbrances and the entire property freed of debt. Those who have

been a part of Lenox, Inc., for many years, remember the tears of joy that filled the sightless eyes of Walter Scott Lenox on that occasion. Upon their memories is vividly etched the dramatic scene that took place when, at his request, a miniature kiln was built and the notes and papers burned in his office to signalize the redemption of the factory from all financial obligations and the triumph of an ideal.

Nor will they ever forget the impressive talk made to them, in the very shadow of death as well as in the noonday glare of success, by the leader who had inspired in them the same zeal and energy and ambition which actuated his own ardent nature. Under the spell of his personal magnetism, they had all worked as one individual for the success of Lenox, Inc., and under his leadership their common object had been at last attained. The blinded potter was vindicated.

Until the day of his death, January 11, 1920, Walter Scott Lenox continued to visit his factory regularly, lovingly caressing the new products of "his boys" as they were turned out and endeavoring to supplement the loss of sight through the delicate nerves of his fingers. His boyhood dream had been realized. Lenox ware competed with the products of the world's best

potteries. Lenox, Inc., was out of debt. And then one day he came no more.

But the idealism, the personality, the spirit of Walter Scott Lenox live on. They permeate the factory, inspire his former associates, guide their efforts and direct their steps. Before he died, the whole course of Lenox production had been changed by the discovery that superior table service could be made from Belleek ware. Until that time, Lenox products were principally ornamental pieces and objects of art of various types in popular vogue. With the successful experimentation in dinner ware, a new era was begun and the entire factory devoted to the output of dinner ware. The first complete service was displayed by Tiffany and Company, who had strongly encouraged Walter Scott Lenox in his ideals and efforts. Today Lenox dinner service products are to be found in homes of culture and refinement throughout the land. Indeed, the first American-made dinner service to grace the White House is composed of 1700 pieces of Lenox, while presidential sets have also been ordered from Cuba and Venezuela.

The driving genius of the Lenox organization was its head and founder, but with him have been associated for a score of years men who have helped make ceramic history in America.

The work of Frank G. Holmes, designer, has been an important factor in the artistic development of Lenox ware. The symmetry and grace of Lenox shapes, as well as the effectiveness of the decoration, have become as famous as the ware itself. The execution of every detail connected with the decoration of Lenox China has practically from its inception been under the personal supervision of William H. Clayton. When a boy, Mr. Clayton was apprenticed to Walter Lenox, and learned the art of china decoration under this great master.

Today, in a new pottery, one of the finest structures devoted to the manufacture of china, Lenox, Inc., continues under the same ideals as those held by its founder. No considerations of profit will ever cause the men now in charge, proteges each and every one of Lenox, the Master Potter of America, to sacrifice quality or compromise the high standards he erected. The blind potter died having accomplished two great achievements. He had effectually eliminated American prejudice against native china and he had established the artistic prestige of American-made goods. Both in quality of composition and design, Lenox, Inc., ware rivals the really fine ceramic products of the world. It possesses a character, a tone, a charm of its

own. This is the heritage handed down by the blind potter: and this is the heritage which those who assumed his responsibilities value more than all else combined. Flattering offers for the plant and business of Lenox, Inc., have been made, but they have always been rejected. They would have meant turning quality production into quantity production and a sacrifice of artistic standards—a contingency as unthinkable today as when Walter Scott Lenox was alive.

The blind potter is dead. But here, in the great, new, modern factory which has arisen on the site of the historic structure in which Lenox ware was born, his soul yet lives. It is an American shrine to art, to beauty, to faith—and to idealism.

THE MAKING OF LENOX CHINA*

"For I remember stopping by the way
To watch a Potter thumping his wet clay."
OMAR KHAYYAM.

HUNDREDS of years ago the immortal Persian tentmaker expressed in his singing verse the fascination which exists even to this day in watching inert clay take form and beauty under the deft touch of the master hand. The primitive potter, sitting at his wheel, inspired the poet's couplet; but were Omar Khayyam alive he would still find the potter at his wheel, shaping the sodden earth with skillful fingers, even though modern electricity furnished the motive power for his spinning disc.

It is a far cry from the ancient potter and his rough implements to the ultra-modern pottery of today; yet an age-old art makes them kin and an age-old longing actuates those who delight to follow the "wet clay" of which the poet speaks, from its original condition as a shapeless lump to that of the finished product—a perfect speci-

men of ceramic art, a thing of grace and delicacy, a marvel of design and color and texture.

Pottery is a creative art. Creative genius alone is worth while, adding to the sum total of the world's joy, or wealth, or beauty. It was doubtless this fact that attracted Walter Scott Lenox to the potter's wheel, as he went to and from school, and it is this feature which challenges your own attention as you trace the progress of a lump of clay through the Lenox pottery, until it emerges from the final process in the form of a piece of Lenox ware, fit companion for the finest china produced in the historic potteries of the Old World.

In this Lenox Pottery, built upon the site of the first "tenement pottery" if we may use such a term—and occupying more than seven acres of ground, are to be found the newest developments in every phase of china-making. Constructed largely of glass, the plant affords the greatest amount of natural light possible, a factor of vital importance to skilled craftsmen engaged in delicate operations. Moreover, the air is cleansed of dust by means of the very latest ventilating devices and is constantly renewed, so that workmen and product are benefited by the most advantageous environment. To this complete and progressive plant, visitors come each

year from all over the world, desirous of observing new and advanced methods and improved technique in the manufacture of fine china.

In spite of the devices evolved by modern inventive genius, however, this Twentieth Century workshop is a strange mixture of the old and the new. Herein lies one of its most absorbing charms, for both years and experience have failed to improve upon some of the methods originated by the ancient potters. The imagination is stirred to find appliances dating back thousands of years side by side with those of the present day. Even the most matter-of-fact visitor somehow senses, as he views these inevitable anachronisms, that the spirit of art is eternal and that on every side he is rubbing elbows with the dim past.

There is more than mere atmosphere, though, to challenge the sensitive mind, in this interesting pottery, for no one can witness the evolution of raw minerals and earth into Lenox ware without marvelling that beauty can find birth in such base materials. Yet the essential ingredients of pottery are only clay, feldspar and flint, ordinary products of field and mine, selected with care, it is true, by trained specialists, but not even remotely prophetic in themselves of the alchemy of the potter's art.

Transmuting these elemental materials into Lenox china is a wonderful process, one of rare refinement and precision. The raw ingredients are passed upon by Lenox experts, who subject them to close inspection in order that they may meet unvarying Lenox standards of quality. They are weighed and tested at every stage of their transition from mine to mixing-room and are closely examined in the laboratories by Lenox chemists and mineralogists, who superintend the intricate task of combining them in their proper proportions. Even the water with which they are mixed is filtered and metered to the last ounce, an indication of the exactness insisted upon by this pottery which aims at nothing less than perfection. Such accuracy and nicety of method have been instrumental in building up the splendid morale and spirit of craftsmanship which have elicited astonishment and admiration from European visitors.

New England feldspar is used exclusively by Lenox, having been found peculiarly well adapted to the making of this ware. The clays are brought from several different deposits, yielding a grade demanded after experimentation with clays from various localities. In the state in which they go into the bins of the Lenox pottery they are creamy white in color and very

fine in texture. The feldspar is a rock formation, which, crushed beneath an ancient millstone, becomes a glistening white powder. When these two ingredients have been assembled with flint, according to the Lenox formula, they are placed in a large revolving cylinder, lined with porcelain blocks and containing a certain amount of water and flint pebbles. In this device, they are subjected to the process known as "pebble grinding," the flint pebbles grinding the minerals into a mass of uniform density as the huge cylinder slowly revolves.

Even in this "pebble grinding" process, Lenox standards of care are followed scrupulously to obviate all chance of error or guesswork. A meter records each revolution, with the result that absolute uniformity of every charge is assured. "Pebble grinding" is a slow process, consuming fifty hours, after which the contents of the cylinder are found to have attained a thick, cream-like consistency. The mixture is then forced through a fine wire screen by air pressure, this process lasting two hours and eliminating all the larger particles, leaving a fine-textured fluid called "slip."

"Slip," however, a potter's term with which many are familiar, means more at the Lenox factory than a fluid strained through a wire

screen with 200 meshes to the square inch. It must first have all metallic iron particles removed and then undergo "aging" before it is ready for the hand of the potter. Strangely enough, the removal of the iron atoms is an ultra-modern process, accomplished by forcing the slip over electro-magnets, while the "aging" is done according to a pottery principle handed down from earliest times. Here indeed the past and the present combine in the operation of rendering the clay susceptible to the potter's touch.

It is not definitely known why "aging" makes clay easier to handle, but it is a vital factor, nevertheless, in creating a perfect piece of pottery and since time immemorial the precedent of allowing the "slip" to "age" for several days has been followed in the ceramic industry. When this process is completed and the "slip" has reached the correct stage of plastictity, it is ready for "casting," or for the "jiggering machine."

We could wish that the Persian poet and satirist, who watched the potter "thumping his wet clay," some time in the Twelfth century, could be introduced to the "jiggering machine," as we find it today in the Lenox factory at Trenton, New Jersey. He would recognize it as the modern prototype of the potter's wheel

which found its way into literature by way of the quatrain. In fact, it *is* the potter's wheel, greatly improved, we must confess, but similar in principle, operation and function to the wheel used by the ancients in the very dawn of civilization in the valley of the Nile. The "jiggering machine" is still a flat, revolving disc, but instead of being operated manually, it is spun by an individual electric motor, the speed being governed by the operator's knee. On this implement of antique origin brought up-to-date, the potter fashions his wares.

The operator of the "jiggering machine"—what a ridiculous name for such a classic and honored device—uses a working mould upon the wheel, made of plaster from the designer's original clay model. This plaster working mould is limited to but five or six weeks of continuous use, after which time it becomes rough and pitted and has to be replaced by a fresh mould made from the master model.

The working mould is placed upon the wheel and the slip is poured into it, being permitted to thicken until semi-plastic. It requires the judgment of long experience to determine when the clay is exactly ready to "work." It is a matter of seconds: a few too soon and it is unworkable; a few too many and the "slip" has become too

hard. We wonder sometimes if it is a question of training or intuition, so accurately does the skilled craftsman gauge the time for moulding the moist clay.

Swiftly the wheel spins, and as you watch, you enjoy the fascination that is inherent in the human race at the sight of something being created. With a tool known as a "profile" the potter dexterously and with nicety of touch shapes the plastic material to the mould. This man is an artisan, with a skilled hand, an accurate sense of proportion and an unerring eye. He has the pride in his workmanship of the old guild masters of medieval times. So fine and delicate is his task that even the most expert can produce but a few pieces each day.

Not all pottery, however, is produced upon the wheel. On the contrary, only simple shapes, such as plates, cups, bowls, etc., are turned upon the "jiggering machine." Elaborate or intricate shapes are cast in moulds, the latter being made one-fifth larger than the completed articles, in order to allow for the shrinkage which results from firing later. Handles, spouts, knobs, etc., for such shapes as pitchers, pots and similar products are moulded separately and affixed by hand.

When the shapes have been completed, they

are stored in the drying room for twenty-four hours, after which they are again placed on the wheel and gently sponged. They are then carefuly smoothed with a camel's hair brush to remove every suspicion of roughness from the surface. We venture the belief that no pottery exceeds Lenox in the care exercised in finishing ware at this stage, in preparation for baking in the immense kilns.

The guest who has traced step by step every process in the making of fine china up to the point at which the graceful forms are to be placed in the big ovens, realizes that the delicate pieces of clay cannot be exposed to the direct heat of the kilns without being discolored or cracked. He is naturally interested, then, in seeing them placed in containers of coarse clay called "saggers," in which they receive their first baptism by fire.

These saggers are packed in the kiln with care, as it is necessary to fill the great cylindrical oven completely. The workmen engaged in this operation pile the saggers accurately one upon another like hat boxes, until every available inch of space has been utilized, after which they are wadded to resist fire gases. The kiln itself is about fourteen feet wide and more than fourteen feet high, with eight fire-holes around the bot-

tom besides the larger aperture through which the saggers full of pottery are carried. Smoke and fumes are borne away through the cone-shaped stack which forms the top of the kiln.

To the visitor it is a picturesque sight to watch the workmen load a kiln. From time immemorial it has been the custom for the men to carry saggers on their heads and the practice still prevails in the Lenox pottery. The uninitiated get a decided thrill from witnessing a workman climbing a tall ladder with several saggers perched precariously upon his head, yet, though the load may seem to sway and totter, tradition fails to record any instance of a fall. Long experience renders the workers perfect in their sense of balance and they handle the fragile and precious ware with a certainty and confidence that never fail.

When the kiln is fully loaded, the entrance is tightly cemented with fire bricks and the fires are started. For thirty hours the heat is gradually increased until it reaches 2200 degrees Fahrenheit. To obtain some idea of what a temperature of this intensity means, it is only necessary to realize that but for the steel bands with which the kilns are bound, they would burst under the terrific heat. Nor is there any guesswork as to what the temperature actually

is. Whereas in some potteries the heat is determined approximately by examining test bits of clay, the Lenox kilns are governed by pyrometers, which record the heat with absolute accuracy. After the thirty-hour firing period, the temperature is gradually reduced, the cooling process consuming two full days.

When the ware is removed from the saggers it is in a white, vitrified state called "biscuit ware." It is examined with extreme caution for imperfections, as many pieces are usually found to have become warped or otherwise rendered undesirable through firing. These imperfect specimens are immediately destroyed. The perfect pieces are then placed upon a large revolving table which carries them, one by one, through a blast of fine sand, which scours them so completely that not even a trace of a ridge or a bubble remains. Then, by one of those newly-developed processes which are to be found here every now and then in close proximity to some ancient method, the clinging particles of sand are removed by compressed air.

In this marvelously smooth condition the ware is ready to receive a glaze by being dipped in a solution by a glaze-dipper. He seems barely to touch the piece of biscuit ware as he holds it gently in his fingers, immerses it in the vat of

liquid and removes it like a flash. He runs his fingers over the surface to remove excess drops and then sets the piece down, the whole operation having taken but a few seconds of time. It is done so quickly, accurately and delicately that it is hard to realize the glazer has handled the piece at all.

The necessity of applying the glaze with absolute uniformity is revealed when the piece is subjected to the next step, that of being fired in the "glost" kiln. If the liquid has been put on unevenly, the fierce heat of the "glost"kiln—2100 degrees Fahrenheit—will crack the object. The purpose of the kiln is to fuse the glaze, giving it the rich, ivory-cream tint which distinguishes Lenox ware. Owing to the fact that the glaze does not permeate the "body" of the china, as in the case of some varieties, Lenox, after emerging from the "glost" kiln, is neither brittle nor easily broken.

It is in this condition that the ware is ready for decoration. Lenox designs vary from chaste simplicity to the most elaborate patterns and are applied by four principal methods. Any one of these, or all, may be used upon a single piece of china, depending entirely upon the effect desired.

These methods are known as acid-gold, flat-

gold, color and dry-ground laying. Rather technical to the casual visitor, no doubt, but one thing is apparent to the most unobservant and that is that china decoration in the Lenox pottery is the work of artists. The Lenox plant employs scores of highly-skilled decorators. To obtain workmen of this type entails great expense and adds heavily to the cost of production, but Lenox standards require that the decoration be worthy of the ware itself. Not only artistic ability but extraordinary accuracy is required of these workers.

Those familiar with Lenox ware know that it makes a specialty of gold ornamentation. The combination of opulent, glowing metal and lustrous ivory is a thing of rare beauty. A vast amount of gold, worth thousands of dollars annually, is required for embellishing the ware, and nothing but 24-carat quality is employed. No so-called commercial gold, an adulterated imitation, is tolerated. In order that loss may be reduced to a minimum, all wiping cloths and utensils used in gold-decorating are burned to recover the precious metal that is in them.

When an etched gold design is required, the part to be occupied by the etching is left exposed and the remainder of the object is covered with acid-resisting material. It is from this process

that the "acid-gold" method derives its name. The entire piece is dipped in hydrofluoric acid until the etching is completed. Pure gold is then applied to the design, after which the piece is fired in a special decorating kiln.

Flat-gold work is not so intricate, pure bar gold being reduced to a semi-plastic state and applied by the artist's brush.

Dry-ground laying, however, is a task demanding delicacy and skill. The dishes and other objects are first covered with a sticky substance called "size," upon which the colors, in the form of dry powders, are dusted with absolute precision. So exact is this method that the artist who lays the dry-ground, keeps his hands within a glass case, where suction ventilation is maintained constantly to prevent his breathing the powder.

Color work is done in three different ways. When objects are to be decorated with birds, flowers, fish, etc., the work is done by free-hand. Other pieces have designs outlined upon them for the artist to follow. Yet others have elaborate designs transferred to them, sometimes consisting of from fourteen to sixteen colors, while frequently the transferred design is supplemented by hand work.

All pieces ornamented in gold or color must

be fired in the decorating kiln, where the color is fused with the glaze. Color-firing and gold-firing, however, require different degrees of heat, so that it is often necessary to fire one piece several times for the various parts of the decoration. Can one imagine an industry in which there are more operations of the utmost intricacy and exactness than in this honored and tradition-steeped occupation of the potter?

Yet the half is not told. The refining process is present in every stage of china-making and we have not room, in this little pamphlet, to describe all the inspections and means of acquiring true perfection through which the product passes in its journey from the clay-bin to the show-room. Plates, for instance, are burnished by hand and by machine, and each and every piece must pass the vigilant eyes of many experts. The most microscopic flaw is eventually discovered and immediately, when it is evident that a piece of china falls below the Lenox standards, it is destroyed.

Ever since the founding of the Lenox factory the one rule of perfect quality has remained inflexible and inviolate. It demands that nothing less than the best shall ever bear the Lenox mark. For this reason there are no imperfect specimens or "seconds" of Lenox ware.

However, the special Lenox processes of treating raw materials and fusing under correct temperatures, impart to this ware an exceptional durability. Although exquisitely dainty, apparently as fragile in some instances as a petal, Lenox china resists chipping and cracking, and is not easily broken even under severe conditions. Thus it is not only a thing of beauty, but of usefulness forever, so long as it is handled with just the ordinary care bestowed upon less artistic and delicate ware.

A tour of the Lenox potteries is a revelation in applied art. The painstaking care and unvarying precision necessary in every process impress themselves upon the visitor. The atmosphere in which these creations are turned out partakes of that of the studio and the art-gallery. The spirit of craftsmanship pervades the whole institution. The ideals and genius of Walter Scott Lenox still live and are safe in the hearts and hands of those who are carrying on his great work. When one has observed these things, sensed this spirit, one can better appreciate why the world has come to acknowledge Lenox china as the finest example of the present day potter's art.